

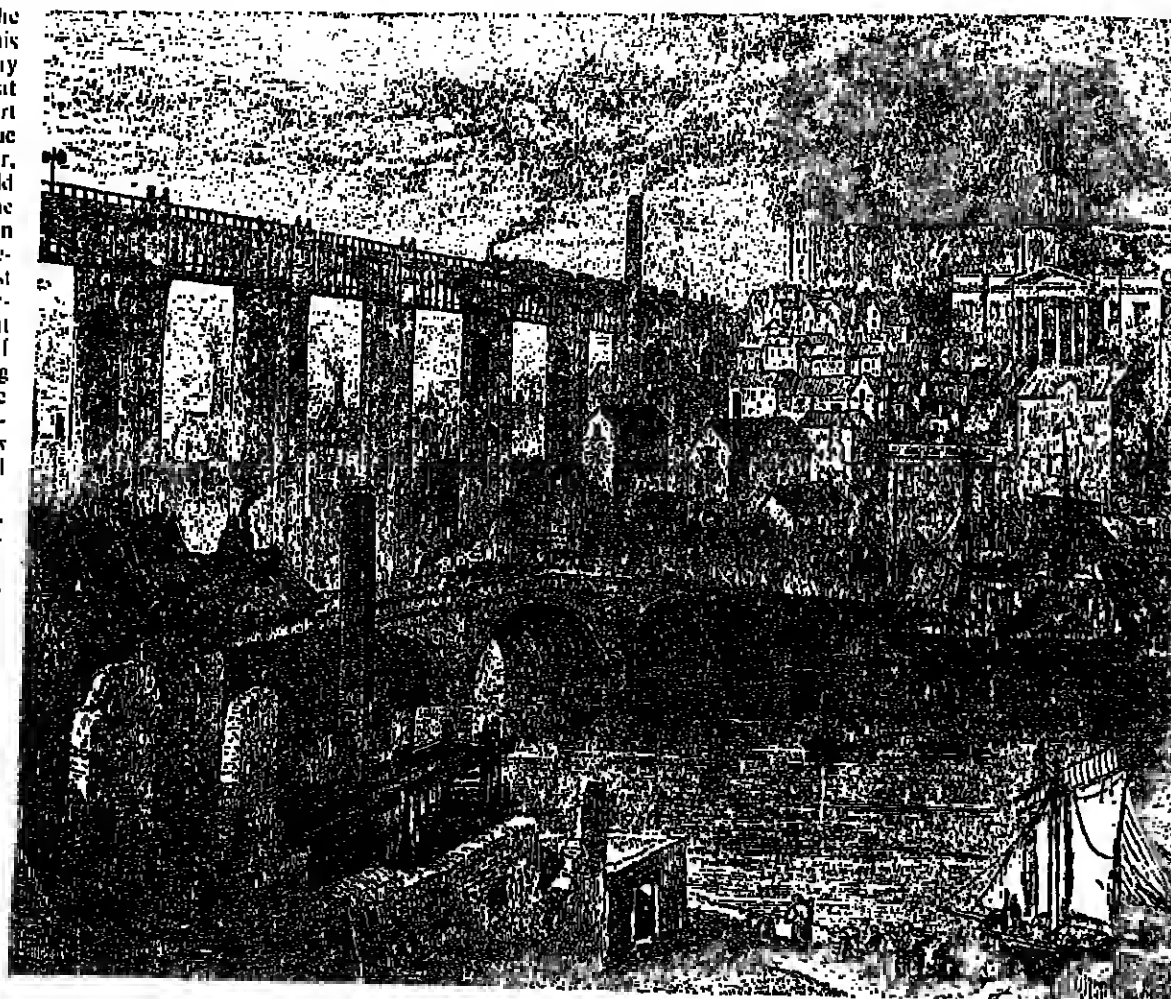
Smiles had become secretary of the Leeds and Thirsk Railway, and his close acquaintance with railway matters and well-known ability at the job were factors in Robert Stephenson's giving support to the idea of a biography of his father, even though he doubted that it would be well received. He was wrong. The response to the book when John Murray published it in 1857 was tremendous—five editions in the first year alone and several more at intervals of a few years. Smiles saw what he must do. He would apply himself to the task of studying and recording the lives of those men who had made Britain the first and greatest industrial nation in the world. *The Lives of the Engineers* was the principal result.

In Volume One there are five parts, all devoted to a description and discussion of engineering in Britain in the period up to about 1800. Smiles deals with early engineering works of embanking, drainage, roads and travel, bridges, harbours and ferries, and the lives of Cornelius Vermuyden, Sir John Mordaunt, John Perry, John Metcalfe and, most especially, James Brindley. The volume then is a history of civil engineering and particularly of transportation. It is immediately evident that Smiles was as interested in their work as he was in the engineers themselves.

In Volume Two he considers the lives and activities of just three people—John Smeaton, John Rennie and Thomas Telford—three giants of the Industrial Revolution. All were civil engineers and were profoundly involved in opening up Britain's internal and to some extent external communications. Little wonder, then, that the *Lives* is subtitled "A History of Inland Communication in Britain". In Volume Three Smiles presented a revised edition of his 1857 biography of George Stephenson, enlarged to include the life of Robert Stephenson, who had died in 1859. The communications theme is more than obvious.

Thus, quite apart from his admiration for the engineers themselves and his obvious delight in showing how they substantiated his own theories of personal behaviour, Smiles saw clearly that their work was having profound and even revolutionary effects on the nation. He never used the term "Industrial Revolution" but he sensed what was afoot. His choice of civil engineers as the subject of the *Lives* sprang from his belief that the construction of roads and bridges, canals and tunnels, railways and harbours was vital to the changes being wrought by engineers and the industries they created.

It has been argued that Smiles misjudged the history of engineering by concentrating on transportation and putting forward the hypothesis that this was the key to the Industrial Revolution. True, this is the emphasis which emerges from the *Lives*, but it must be remembered that in other writings—*Industrial Biography*, *Lives of Boulton and Watt*, *James*



Robert Stephenson's High Level Bridge at Newcastle; from the jacket of *Lives of the Engineers*, volume 3.

Nasmyth and Men of Invention and Industry—Smiles covered fields such as iron working, tools and machinery and the steam engine. Nor should we lose sight of what Smiles meant by an "engineer". The meaning of the name has changed more than once and to Smiles "engineers" were what is meant today by "civil engineers". Smiles referred to mechanical engineers and metallurgical engineers by the terms "mechanics" and "iron workers".

By Smiles's standards, then, the *Lives* are accurately titled, but it is nevertheless valid to ask why he took civil engineers as his first subject and left the mechanical engineers and others until later. Are we to assume that he intended all along to cover everything and merely chanced to take the civil engineers first? This does not seem to be the case. The later biographies seem to be an afterthought—they give the impression that Smiles turned to them after he had exhausted his principal interest. Certainly this is the feeling one gets from the preface to *Industrial Biography*.

In considering Smiles as an historian of technology, then, one starts out with certain suspicions. If he men such as Henry Maudslay, the Darbys, Henry Cort, James Watt and Matthew Boulton, Joseph Whitworth

and Henry Bessemer should have been every bit as important in his writings as the "stars" of the *Lives*. In their various ways, the machine makers, engine builders and iron workers are judged by engineering historians of today as major figures. Their contributions may not have been impressive in terms of cost or the amount of physical work involved or the size of the works they left on the ground, but they were crucial. As examples of technical innovation and of a man's ability to conceive of new ideas and make them work, their efforts are often remarkable. Indeed within the confines of technology pure and simple they were probably much more truly original than the men portrayed in the *Lives*.

There is no doubt that Smiles did not approach engineering biography as an exercise in engineering history. He was faithful to the notions already mentioned—namely, his conviction that men would improve themselves and become successful if they followed the path of hard work, discipline and dogged perseverance, and that society and whole nations could achieve wealth and prosperity only by allowing engineering to bring about material improvement.

Of the six engineers who make up the bulk of the *Lives*, Brindley, Smeaton, Telford, Rennie and the

Stephensons, not all came from equally humble origins. On the one hand, Brindley, Telford and George Stephenson had most inauspicious beginnings. Stephenson's father was a poor fireman at a local colliery and quite unable to support his children unless they went out to work at an early age and forewent any education. Brindley's father was a layman, while Telford, after the age of one month, did not have a father at all. Smiles was not slow to tell us how manfully his engineers, with the devoted and selfless help of mothers, relatives and friends, forced their way past this initial hurdle. Brindley was less successful than the other two. Rennie, Smeaton and Robert Stephenson got away to a better start. This was to be expected in the case of Robert Stephenson, as the son of a famous and successful father; while the other two both received a formal education, Rennie to the extent of attending university for three years, the only one of the six to do so.

Yet Smiles is anxious to put even this into his own type of perspective. He writes of Rennie's going to Edinburgh University:

To taking this step he formed the resolution—by no means unusual amongst young men of his country inspired by a laudable desire for self-improvement of supporting himself at college entirely by

his own labour. He was enabled to earn enough to pay for his education and maintenance, his habits being frugal and his earnings very plain, he was enabled to his design without difficulty.

For Smiles's engineers the escape. Having picked his men he picked them carefully, he gave any opportunity to do his philosophy and moralism. Some modern opinion has judged that in trying to preserve Smiles has in fact done disservice. Because he was so anxious to exemplify his doctrine of the engineers are portrayed as puns of every Victorian value less beyond belief. He falls into account, even fails to note that his engineers were not and that in fact their achievements as much a reflection of their own environment as a result of being superhuman.

The engineers whom Smiles to ignore are as significant context as the ones he praises. Certainly he could not undertake biographies of civil engineers who were the country's communication work, but one omission is glaring: Isambard Kingdom Brunel cannot be excused on grounds that there was no material or that Brunel's work was incomplete. In fact Brunel's work was not complete. In fact Brunel's work was not complete. In fact Brunel's work was not complete.

comparing the Stephensons and Brunel, Smiles lets fall another in-judgment: "The former were thoroughly English in their characteristics as the latter perhaps as thoroughly French". In his thought, Smiles does not ignore the work of foreign engineers. A Dutch engineer, gets chapters in Volume One, and in the 1874 edition of the *Lives*, an edition of the first edition, work of Pierre-Paul Riquet is covered in an appendix. But it need hardly be said that Riquet had to overcome difficulties in his enterprise. Smiles was more impressed by Riquet's perseverance than by the technical details of the greatest engineering feat of the seventeenth century.

On purely technical grounds, Smiles's biography of Brunel is a masterpiece. But Mr. Brunel had also a great deal to follow any man's lead; another engineer had tried to build a railway, or built a bridge, or an engine in one way, way of the world, and an escape from freedom. As an altogether different case.

Brunel was by no means technically perfect. He was a engineer with vision and imagination. True he had his failures, the Great Western Railway and the Great Eastern Railway. But his success in the Great Western Railway gauge was used on purely technical grounds and was much of a scheme, the Great British



The first iron bridge in the world (1779). Still standing but "in a disgraceful condition".

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gospel according to Smiles had expanded. For half a century Smiles's book has been the backbone of the history of engineering. But now in the past three years there have been four reprints: *Lives of the Engineers* (1960), *Industrial Biography* (1961), *Self Help* (1968), and the present complete first edition of the *Lives*. Does this mean that the Smiles view of life is once more in vogue? The answer, of course, is no. The reason is to be found in the change of interest in the history of technology and the phenomenon of industrial archaeology.

It is worth wondering, however, in what extent Smiles is a useful source for the hundred years after his first publication. We have seen from what Smiles was looking and the sort of theme he wanted to develop. Is it possible that the *Lives* can now adopt a new role and become a study in the history of technology?

Smiles was not an engineer, nor was he a historian. On purely technical grounds he was occasionally liable to errors; sometimes quite extraordinary ones. When discussing the Great Western Railway (Volume One, page 191), and the subsequent trials and triumphs of Tom Mooney, a local radical. He refers to the political and class tensions at the time. 24 plates 2 maps £5.95 net.

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and being "deified", and were at the heart of a magnificent and uniquely British achievement. In the arts, science, philosophy and other fields, Britain's contributions to the world are probably comparable to those of other countries but not markedly superior. But technology was our contribution alone: the industrial revolution occurred in Britain. There were many unhappy and inhuman sides to it but at the same time it set in motion a new era, one in which we are still living and which is not going to end. The technological clock cannot be set back. Britain and her engineers founded the means to improve the lot of mankind by whole orders of magnitude. Smiles knew this and we too should recognize it.

But in fact we, as a nation, are extraordinarily unaware of and unconcerned about our finest historical achievement. We cannot bring the engineers back to life in order to honour them, but a lot more thought and attention should be given to preserving something of their efforts for the interest of posterity and the sheer satisfaction of looking after our national heritage. Britain's future, so we are told, is technological. In which case there is all the more reason for reminding ourselves that in the past we led the way.

A great deal of preservation has already been carried out. A number of museums exist which have fine technical collections, and various trusts look after things like the Newcomen engine at Dartmouth, the Towy bridge, the Avon suspension bridge. Much however remains to be done. In *Industrial Biography* Smiles describes the work of Abraham Darby the third in erecting the Iron Bridge across the Severn at Coalbrookdale. This was not only the first iron bridge in the world but the first really big iron structure of any sort. Whereas an earlier French attempt at an iron bridge had been a failure, Abraham Darby succeeded brilliantly, and this most impressive and important of engineering achievements still stands.

It must be said, though, that despite the efforts and concern of many people who are acutely aware of the significance of this unique monument, it is now in a disgraceful condition and any further deterioration may make it impossible to save the bridge. It will be a tragedy, not to say a national scandal, if the Iron Bridge is not preserved with as much pride and care as is lavished on old houses, stone circles, and other ancient monuments.

The Iron Bridge is an extreme case. It is true, but there are other examples of bridges and buildings, machines and engines, many of which are the work of the men described by Smiles in the *Lives* of somewhere else, and which in spite of their age have survived to the present day. Smiles was perceptive enough to recognize their importance and so too should we be.

Fortunately moves are afoot to do something about improving the processes of preserving something of our engineering history and extending the scope of preservation. Numerous museums or new museum departments are projected in various parts, even to the extent of huge open air complexes where large items, or appear in their original settings, or something very like them. Such schemes, however, are expensive and future progress will undoubtedly experience severe financial problems.

Efforts are being made to assess what there is to be preserved and which items are most deserving. The Industrial Monuments Survey has been busy for some years collecting information on a particular group of relics, while the more recently begun Victorian Technology Survey is concerned with all branches of technology in a given period, 1815 to 1914, and thus covers more or less the period when Smiles was writing and being read. The extent to which these surveys can help the cause remains to be seen, and in any case neither is concerned directly with the difficult practical and financial problems of preservation itself. For these to be overcome, there needs to be a conviction throughout the country that engineering is historically and Britain's finest achievement, worthy of the interest and admiration not just of historians, of technology and industrial archaeologists but of the nation as a whole. Smiles's *Lives of the Engineers* should help this process of education, and its reprint deserves to be widely read.



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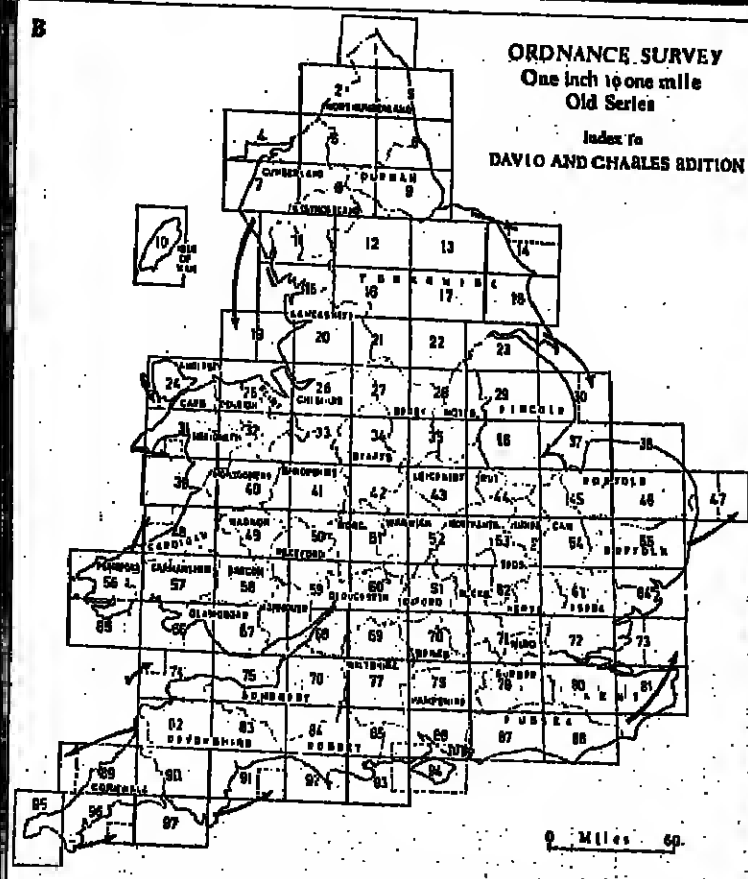
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Running down

Bernard Clavel: *Les Fruits de l'hiver*. 445pp. Paris: Robert Laffont. 20fr.

Bernard Clavel, awarded the 1968 Prix Goncourt, had already won the Grand Prix du Roman Populaire in 1962. It is to such a tradition, that of Eugène Ionesco, that he belongs. In outline, the facts of *Les Fruits de l'hiver* appear to be largely autobiographical, as in the first three novels of this sequence which bears the general title of *La Grande Patience*. The autobiographical factor goes some way towards explaining the author's conviction in his characters' point of view, one result of which is the rather laboured narrative.

The story concerns the last years, in a small town of the Jura during the Second World War, of an ex-banker, Gaston Dubois, and his wife. They are small property-holders, small savers: they have small quarrels. The usual tone of their life is one of resigned complaint: at the rationing, the unreliability of other people, the loss of strength with old age. The grumpy pair are simultaneously linked and divided, like yoked oxen: they are the agonists of a life confined to hard work. The only overt drama stems from their sons: Paul, a grocer connected with the hated *milieu*, and Julien, reported as having joined the Free French, though readers of the third volume know that his war-effort has centred almost exclusively on a girl whom he wins and loses.

Whereas the mother tries to keep in touch with current events, old Dubois is apolitical and refuses to take sides between Vichy and the Resistance. He is, as his wife perennially complains, an egotist who worries more about his petty property than about the war. His life is rectilinear. He comes from "an absolutely normal family", and therefore cannot understand the eccentricities of Julien, who is addicted to painting, poetry and communism. This theme of non-understanding recurs frequently in the whole sequence, although it is counterbalanced by numerous instances of generous friendship and reciprocal comprehension. The dialogue leaves much unsaid. It is less the old line of "incommunicability" than a very credible reserve and a straightforward recognition of the fact that few people, except in anger, say what they have on their chests.

An old artisan, Dubois takes pride in the few jobs his recalcitrant frame can still manage. His distaste for being beholden comes over strongly. There is nothing lovable but also nothing odious about him; we see not only his selfishness but also that of everyone else. Besides, though he exhibits less than his wife's concern for his two so different sons, he too suffers in their times of trouble, and does not do anything to prevent their ineluctable and mutual loathing.

After his wife's death, old Dubois has to learn how to break bread with loneliness. Naturally, he now lives more than ever in the past. His mind meanders from one memory to another: all the separate periods of his life mingle. He has fallen into that strange neutrality, noted in an earlier volume, in which survivors of the First World War remember

to escape from narrative because of his "lack of talent". Of course, he goes on, he does not deal "in adventures". He deals "in soul crises".

And indeed "soul crises" is an excellent description of the five stories which make up *Les Fruits de l'hiver*. They are all about oddities, people who, through some quirk of character or through accident, find themselves out of step with their fellow-humans in their onward trudge towards extinction. These people are on their own—"perhaps", as Moore calls them. Albert Nobbs, Dublin waiter, is really a woman. She keeps her secret for years until she and "Hubert Page", a housepainter and another transvestite, find themselves in bed together where all is naturally revealed. This sounds like something Feydeau might have made a farce out of, but Moore is able to bring out the pathos and solitariness inherent in the lives of these two toiling in a world they never made, and develops his tall story with unerring sympathy and skill.

Marr, the subject of the longest story, cuts herself off from life in a manner none the less complete for being less startling. She is attractive to men, and enjoys the opportunities for sexual encounters—Moore gives accounts of five—which this gives her. But she finds herself always unable to play out the female role—the role of giving—to its full and proper conclusion. She is really, as Moore says, no more than "a bit of coloured glass", and he brings home well the tragic consequences, for others as well as herself, of this quality of apartness which is in her.

Mr. Prohack was written in 1920. It reads like the work of a gifted writer who has come almost to the end of his resources and who is preserved from total disaster only by a deft craftsmanship acquired over assiduous years. The book is about money, a subject that never failed to fascinate Bennett, and what it can do to an intelligent man who, suddenly and quite legitimately, gets his hands on a great deal. Bennett also has his eyes on the changes working in a society that has just emerged from the most catastrophic war in its history.

There is therefore no lack of material in *Mr. Prohack* and material, one would have thought, exactly suited to the talents of the man at work on it. And yet, after an excellent opening, the book dwindles away into an exhibition of

merely mechanical invention. It wasn't until three years after the publication of *Oliver Onions* that Bennett was able to give his creativeness free rein.

Oliver Onions, born in 1885, consistently well over a professional life, yet never quite the recognition he deserves. In *Accordance with the Evidence*, first published in 1912, is a murder story in which he is at his best, a story which is a study in the psychology of the Edwardian London (King's area). It is memorably good, remains probably Onions' best, although a couple of his stories written in his old age should be retrieved from limbo.

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Planner or paranoiac?

ANDREAS HILLGRUBER: *Hilfstrategie: Politik und Kriegsführung, 1940-1941*. 715pp. Frankfurt: Bernard & Graebe. DM80.

ANDREAS HILLGRUBER (Editor): *Probleme des Zweiten Weltkrieges*. 455pp. Cologne: Klempner & Witsch. DM22.80.

Revisionist historians of the origins of the two World Wars have brought matter to an interesting pass. As a result of their combined efforts over the past ten years we are to believe that the German Government went to war in 1914 in pursuit of imperialism, expansionist plans, but that in 1939 the German Government stumbled into war with no such plans in its mind. This is very nearly the exact reverse of what one concludes if one takes the trouble both to scrutinize the evidence and to stand back from it. That the German Government was, indeed, the rogue government in advance of and at the outbreak of both wars, but that the Kaiser's Germany caused the war of 1914 by being inordinately expansionist, while Hitler caused the war of 1939 by being so blatantly expansionist that not all his summitalist tendencies can conceal the fact, these are the verdicts that will best stand the test of time.

Several sources of prolific confusion have joined with the desire to challenge accepted views, itself quite laudable, to produce this topsy-turvy outcome. The one valuable result of the revisionist activity is that it has made us more aware of them. It is easy to understand the genesis of Professor Fritz Fischer's argument that Hitler merely resumed an imperialist programme on which Germany was already bent before and during the First World War; he was trying to shatter the conviction of 40 per cent of the inhabitants of Germany that the German Government was innocent of all responsibility for the disaster of 1914. In a different situation he might have done the

work without assuming that the possession of expansionist territorial aims is the sole test of whether a government is a rogue member of the international system; and we can now see that, had he avoided this mistake, the subsequent controversy would have been less arid. Even while this controversy was mounting, historians outside Germany were claiming that Hitler had no programme. We can now see that they would never have advanced so absurd a proposition if they had stopped to reflect that, just as a government can be restless without entertaining annexationist aims, so, conversely, opportunism, vagueness and uncertainty in formulating such aims is poor evidence on which to conclude that no annexationist programme exists.

Herr Hillgruber's *Hilfstrategie: Politik und Kriegsführung, 1940-1941*, enjoys the great advantage of having been written when the blaze of the revisionist bonfires had begun to illuminate these pitfalls. It also has two great merits: although its conclusions do not differ much from those of several books produced before revisionism set in, it restates them with the great precision that is called for by the resulting controversies, as well as with the greater wealth of evidence that has accumulated with time, and it displays good sense in negotiating the pitfalls. With Germany's territorial aims during the First World War still less with the question how far they were being pursued by the German Government, then Hillgruber is not here directly concerned. But he has studied them enough elsewhere to know that they did not contain anything to help to re-order Europe on racial lines which cannot be ignored when we look at Hitler's programme. In attempting to assess how large a part this and other ideological elements played in Hitler's programme, he is again sensible. He refuses to be misled by the argument that Hitler had no programme - only a propen-

sity for dreaming and acting, because he displayed such a notable lack of the planning and calculating which must have been needed if a programme was to be advanced. He sees, indeed, that it was the very earnestness of Hitler's objectives which, as well as giving him the great advantage that any next step was a step towards the grandiose goal, deprived him of the ability to consider any step but the next.

Hitler's deficiency in the exact planning of a programme, which was this in sharp contrast to the brilliance of some of his individual moves but not incompatible with the contrary with his pursuit of a programme extended both to the assessment and organization of Germany's resources, and to the evaluation of the reactions of Germany's enemies. On both fronts the chickens came home to roost in the twelve months between the defeat of France in the summer of 1940, when he learnt that Great Britain would still not give way and also knew that he could not cross the Channel, and the summer of 1941, when he turned on Russia. By that year, in which Hitler was apparently at the summit of his freedom and power but was in reality already looking into the abyss, Herr Hillgruber devotes most of his book. His account of it is the fullest that we have yet been given and his handling of the different pressures at work on Hitler's strategy - the influence of his personality, the ideological element in his programme, the decisions of his enemies and the imperatives of the material situation - is as balanced as any we are likely to get. In only one direction is it possibly astray.

Herr Hillgruber seems to think that, because of the severity and the variety of the pressures upon him, Hitler could not now be, as before, truly "himself", so that his personality cannot be treated in isolation as an independent factor. This is true enough if one regards only the fact

that he ended the war, to attack Russia. He has, contemplated this move, always been emphatic that he never made it in such a sudden and uncalculated way. It was the decisions of the war and the resulting material situation that drove him off his feet. Things seem different when the thought-processes which pointed and rationalized his move to take this long-considered adverse circumstances, moment of his own choosing comes face to face for the first time with the real Hitler who is in this situation about to be hit by a hail of bullets and one is disposed to give weight to the influence of his personality. But far more, in the mind in these months, he doubt that the clinician, the "Hitler phenomenon", the paranoiac.

This is scarcely a criticism. Hillgruber's book - only a part of emphasis. A more serious criticism is the length of *Hilfstrategie*, even when allowance has been made for the need to collate evidence and to deploy it with precision, this is excessive. The defect is somewhat offset by the appearance of *Probleme des Zweiten Weltkrieges*, Herr Hillgruber has here collected together a variety of books, published in several different series, from British to German, which show originality in singling out the conduct and consequences of the war. It is a useful compilation, for those readers who are familiar with most of the books, there is the advantage that there is a section from *Hilfstrategie*, which contains conclusions and reveals the work.

LITERATURE

The comedy and misery of Henry James

W. W. W. The Search for Form. University of North Carolina Press. London: Oxford University Press. £2 17s.

DOUGLASS LEVY: *Henry James: The American Scene*. 180pp. Univer- of North Carolina Press. London: Oxford University Press. £2 17s.

GIORCELLI: *Henry James: The American Scene*. 180pp. Univer- of North Carolina Press. London: Oxford University Press. £2 17s.

is a wearisome solemnity in many American dissertations. "Henry James, and the times when *The Search for Form* was written, one to fear the worst. When Dr. Ward opens a chapter on the portentious words, "before the publication of F. O. Matthiessen's *Henry James: The Search for Form*, critics commonly bracketed together *The Ambassadors*, *The Wings of the Dove*, and *The Golden Bowl*, a reader may be forgiven when he yawns at the retort: "And before the publication of Bradshaw's *Henry James: The Search for Form*, critics commonly bracketed together *Othello*, *Leviathan*, and *Macbeth*." Yet, in the contrast with some of his earlier work, Dr. Ward has here collected together a variety of books, published in several different series, from British to German, which show originality in singling out the conduct and consequences of the war. It is a useful compilation, for those readers who are familiar with most of the books, there is the advantage that there is a section from *Hilfstrategie*, which contains conclusions and reveals the work.

Other good points in this useful and unpretentious study include a patient restatement of the truism that although James is "not so much interested in dramatizing what will happen to the protagonist as he is in dramatizing who the protagonist is", yet only in an active mobility of relationships can that character be revealed. There are times, too, when Dr. Ward can tactfully persuade even the most symbolically reader to accept the structural underpinnings provided by such devices, as the four appearances on balconies by characters in *The Golden Bowl*; first by Charlotte alone, then by Charlotte and the Prince together, then by Maggie alone, and finally by Maggie and the Prince together, in "tableaux manifesting the four states of the adultery: its initiation, its triumph, its deterioration, its destruction".

From the same publisher comes *Strange Alloys* by the late Professor Ellen D. Leyburn, which is also a better and wiser book than is suggested by its rather obvious theme of "the relation of comedy to tragedy in the fiction of Henry James". Her main idea - and it is a most acceptable one - is that in much of James's fiction, comedy is used "to define the evil which causes tragedy". The resulting work reads as if the author did indeed set out to pursue her thesis through the James canon; but she

happened by good fortune to be a sensitive reader and a clear-minded and at times even elegant writer, so that what sounds like another off-putting thesis with another off-putting pretentious title turns out to be a rewarding exercise in exegetical commentary at the concrete level. At the simplest range, James often allows his characters "a wry or sardonic humor as a way of dealing with their plights". A more complicated version of this is hinted at in a very early tale in which a character observes that "next to great joy, no state of mind is so frolicsome as great distress". An inferior version of the first stated theme, apropos the more theatrical scenes of *The American*, is that "the comedy conveys the sinister, which is soon to become melodramatic". James's personal letters are brought into play to illustrate the theme that his "awareness of tragedy is relieved by the rich play of wit and comic invention". In his treatment of the pathetic pretensions of the Americans caricatured in the tale, "The Pension Benet's", James brought out "de- vascatingly the relation of comedy to misery". It is, in all its ramifications, a notion well worth pursuing; but when Miss Leyburn wanders from her script and is seduced into more extended musings on, say, *The Portrait of a Lady* or *The Spoils of Poynton*, she evidently, and even perhaps without noticing it, trans- mutes a dissertation - for whole titles - such as "The Scale of the Infusion" or "The Multiplied Apertures" - which function as a kind of Olympian Index. There is of course, in this scholarly reissue, a working index, as well as the perceptive introduction and useful annotation we have come to take for granted from the pen of Dr. Leon Edel, but serious lovers of the Master will surely prefer to find their favorite passages under such seductive page-headings as "The Absence of Penetration" or "The Fond Calculations". It is a glitzy work of

one again that academic exercises on James are beginning to rival the Shakespeare industry. It must have made a charming task, chasing James through the country he loved so well, noting his appreciation of country-side, people, and - with the reservations to be expected from his plauding but never inspired interest in the visual arts - the Italian cultural heritage. Quoting from James's *Italian Hours* the significant sigh, "One wanted not simply to hang about a little, but really to live back... into the so romantically strong... Italy of the associations of one's youth". Dr. Giorcelli rightly concludes that James always considered - like so many other Americans and Britons - "idol- termini, Italia e giovinezza, stretta- mente legati e complementari". But she acknowledges, too, that there was much disposition to respond to Roman Catholic attractions, on the part of a diligently earthbound James who could refer to the Pope as a "dusky Hindoo idol".

Of all James's travel books and essays, the most profound and certainly the most prophetic is his wonderful account of his homeland, revisited in 1904-1905 after an absence of twenty years. Once again, Jamesians are indebted to the hard- Davis imprint for the deep distress of soul exposed in such still later work as the ghostly tale "The Jolly Corner" or that unfinished full-scale attempt to grapple with the triumphant apotheosis of American materialism, *The Ivory Tower*. There is no need for graphs or tables in this kind of descriptive sociology: behind the notes and records, there is the mind of a great novelist, turning his discriminations not into a thesis but a work of high art.

The third and last batch of titles in the paperback edition of the Cambridge New Shakespeare contains *Coriolanus*, *Henry VIII*, *King John*, *Love's Labour's Lost*, *Musgrave for Measure*, *The Merry Wives of Windsor*, *Much Ado About Nothing*, *Othello*, *Pericles*, *The Poems*, *Romeo and Juliet*, *The Sonnets*, *The Tempest*, *The Two Gentlemen of Verona*, *Troilus and Cressida* (Cambridge University Press. 5s. each). This completes the publication of all thirty-nine volumes within a year, and their pleasant appearance and low uniform price should ensure their success.

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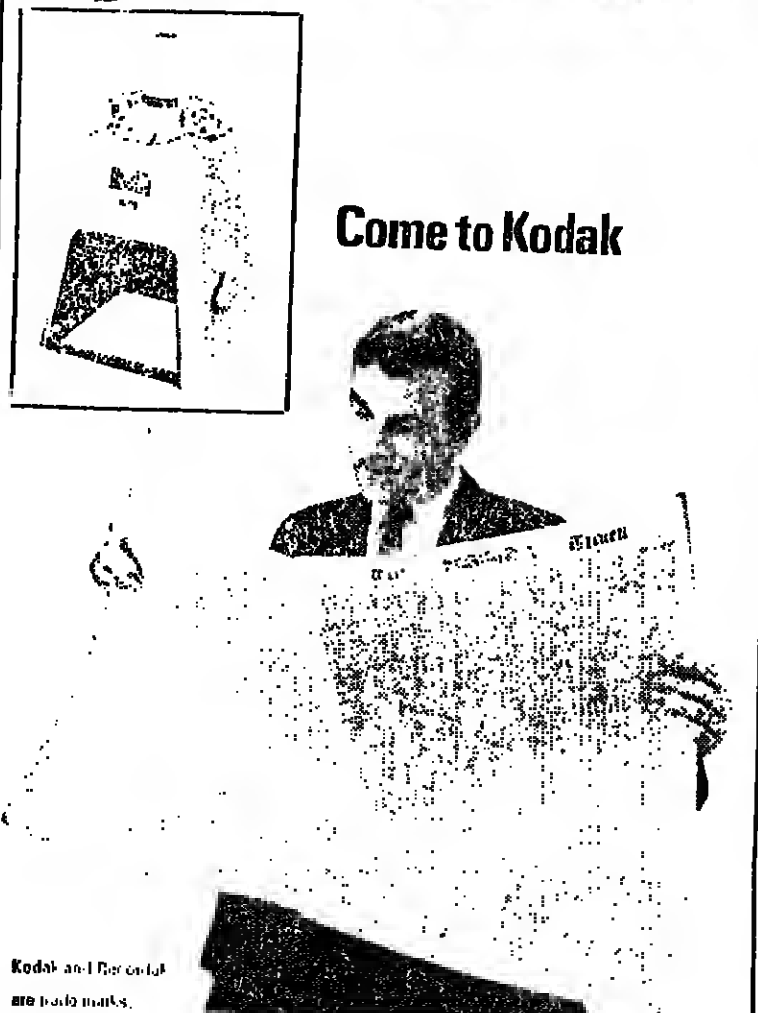
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Internecine

A. R. BURN: *The Warring States of Greece*. 144pp. Thames and Hudson. 30s.

Mr. Burn's *The Warring States of Greece* is an expanded version—as should have been stated somewhere—of his chapter in *The Birth of Western Civilization*, produced by the same publishers in 1964. That chapter was called 'The Troubled Birth of a New World: The Struggle of the City States'. The slight change of emphasis or increase in concentration indicated by the new title might be held to suggest that even greater stress is now being placed on the internecine warfare between the city-states which is such a horrifying feature of their history. It is also a feature notoriously provocative of thought and inquiry, because this fabulous, versatile civilization reached its climax just when the squabbling was worst.

Professor Pigott's three pages of introduction focus attention on some of the essential features of the problem in a masterly fashion, which shows how wise it sometimes is to ask prehistoric archaeologists to look at classical questions. It is good, for example, to be reminded (in fact) that the military grain ration was about ten bushels per head per annum—roughly the yield of an acre of crop—and that war policies were only possible when there was a sufficient unhydrolytic diet for distribution. And he points out that we need not from our own proud experience of big wars, look down on the diminutive Greek ones, since these were good enough to supply 'the demonstration of virtue in approved forms; and provided the necessary catharsis is achieved, scale is irrelevant'.

Inter-state war in Greece is a theme of central significance, and we had better admit that it still seems to us pretty incomprehensible why Greeks had to fight each other for so much of the time. We therefore look forward to hearing what Mr. Burn says about this. He has written many excellent books on Greece, in terms which make sense in our own century and decade, and his form of *homo vulgaris* has rendered a service to the community which, in its own way, is comparable to the achievements of those who have specialized more deeply and narrowly. And in *The Warring States of Greece* he has again produced a useful and readable survey.

And yet it is, on the whole, rather disappointing. This is because it has not adhered rigorously enough to the subject he had appeared to have set himself. The book has got in a bit of everything, art and literature and philosophy and so on. He has not really given us any profound analysis of why, Greek city-states made war against each other. On the technical side, for example, there are all too brief references to the hoplites, about whom A. M. Snodgrass was so revealing in his *Arms and Armour of the Greeks*. And another thing that surely needs to be talked about, and can perfectly well be talked about without esoteric or partisan technicalities, is psychology and group psychology. Professor Pigott's remark about catharsis needs following up. More tangible subjects such as agriculture and trade were of course further essential factors in the situation. Mr. Burn does say something about these, but he does not link them firmly and directly enough with the wars—and causes and effects of wars—which he ought to be concentrating on.

The twenty-one column plates and 115 black-and-white illustrations are mostly very good, and their captions display a praiseworthy accuracy, though here again both plates and captions have been allowed to wander rather far from the theme. They show us a number of very familiar sights, but this is excusable since if they are well photographed one can scarcely see too much of them. There are also some objects which most readers will not have seen before. The little bronze soldier at Hartford, Connecticut, is splendid, and so is a gold plaque from Zweisel to good name to flourish in gamesmanship contests. On the other hand, the method used for reproducing colour has not been entirely successful. But there are some admirable, indeed moving, coloured plates of scenery—wooded Olympia, an olive grove at Malla in Crete, the huge plain of the Argolis, and the Argolis in which the Cretans, those vitally important people whose literature has largely passed by, handled ships, in wheels across their islets; thereby doing the job, to some extent, of the canal that had not yet been built. Perhaps we shall see the same thing at Suez?

Eleemosynary

A. R. HANDS: *Charities and Social Aid in Greece and Rome*. 222pp. Thames and Hudson. £2 10s.

The series entitled 'Aspects of Greek and Roman Life' is not going to give us a comprehensive survey of the ancient world, but it is well on the way to providing a valuable collection of specialist studies, some with more general application than others.

Charities and Social Aid in Greece and Rome, in spite of a title suggestive of a somewhat limited field, is in fact of considerable general significance. There has been a fairly widespread belief that it is possible to distinguish between the sort of philanthropy which may roughly be equated with 'poor relief' and the wider type of charity involving the distribution of gifts for any and every kind of beneficent purpose, including such public services as building and education. The former category has been equated with the practice of ancient Egypt and Israel, where it was regarded as a religious duty; and the second category has been described as more characteristic of the Greek and Roman worlds.

This distinction has a certain measure of justification, but is too simple, and has caused some misunderstanding. When Mr. W. W. Tarr wrote, amid all the philanthropic feeling and public spirit of the time, philanthropy in our sense—the organized aid of the poor by the rich—was almost unknown, he was referring to category one, not two. However, as now emerges from this book by Mr. A. R. Hands, the generalization does not quite hold even on this basis. There are two very revealing chapters entitled 'The Poor' and 'Pity for the Destitute'.

The latest number of *Historical Studies* (published by the University of Melbourne) is a *Festschrift* for the distinguished historian and biographer of Smuts, Sir Keith Hancock. It includes personal reminiscences of Hancock, studies of his work and a useful select bibliography of his publications.

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However, the author does make the point that the Greek and Latin terms commonly translated as 'the poor' tend to mean not so much the really poverty-stricken as the generality of people 'who, having no claim to the income of a large estate, lacked that degree of leisure and independence regarded as essential to the life of a gentleman'.

Significant, too—indeed of basic significance—are two of the chapter headings: 'Givings for a Return' and 'The Nature of the Return'—two concepts which are as far as possible brushed beneath the carpet in the modern Western world. 'The Provision of Basic Commodities' was of course a matter which assumed major political importance. The ancient attitudes to education and public health are also interestingly discussed.

There are a number of references to the Christians, but it would have been valuable to have had an additional chapter about them, since the gradual growth of their strength owed so much (as Julian ruefully pointed out) to the efficiency of their charitable organization. It does, however, become clear that the old idea of this being a purely Jewish inheritance requires modification. Like so much else in Christianity, it was a skillful and fruitful blend of Jewish and Greco-Roman ideas.

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Books from University of Malaya Press
Thomas Hardy
THE WILL AND THE WAY
Roy Morrell

The author seeks to show that attitudes to Hardy's work have been early made standards of philosophy. His pessimism, conservatism, and his deep-seated old agricultural order have been too often taken for granted. This reasoning is flawed and, as deficiencies pointed out, subtle, so the book is not a masterpiece of new light on Hardy's work, but it is a very good one. It is a pity that the book is not more widely known and judged as it should be. The book is a very good one. It is a pity that the book is not more widely known and judged as it should be. The book is a very good one. It is a pity that the book is not more widely known and judged as it should be.

Planters and Speculators
CHINESE AND EUROPEAN AGRICULTURAL ENTERPRISE IN MALAYA 1786-1921
James C. Jackson

At the close of the eighteenth century the Malay Peninsula was a sparsely populated jungle-infested wilderness, politically divided into a large number of small states. The nineteenth century saw the establishment of British settlements in Penang, Singapore, Malacca, and the consequent development of the country. It traces the growth of 'plantation' agriculture in crops such as pepper, cloves, and tin, and the rise of the rubber industry. It also traces the development of the country from what 7 the rubber industry. It also traces the development of the country from what 7 the rubber industry. It also traces the development of the country from what 7 the rubber industry.

One Hundred Years' History of the Chinese in Singapore
Song Ong Siang

This history of the Chinese in Singapore covers the century from 1819 to 1919, reporting in anecdotal form the doings, and fortunes of the Chinese community year by year. It is a contribution to the knowledge of which has included the Chinese political, and cultural life of Singapore. It is a contribution to the knowledge of which has included the Chinese political, and cultural life of Singapore. It is a contribution to the knowledge of which has included the Chinese political, and cultural life of Singapore.

Oriental Silverwork
MALAY AND CHINESE
H. L. Rohl

The articles of Malay and Chinese silverwork illustrated in this book are collected from the collections of the Malay Archipelago. There are over 100 illustrations of saucers, cups, plates, tobacco pipes, and other articles. It is a valuable handbook for collectors, students, and silverworkers. It is a valuable handbook for collectors, students, and silverworkers. It is a valuable handbook for collectors, students, and silverworkers.

The Murmuring Stream,
THE LIFE AND POEMS OF HSIEN LING-YUN
Volume 1: Biography and Poems
J. D. Frodsham

Hsien Ling-yun is considered one of the greatest of the Chinese poets. As a poet, philosopher, and translator of Buddhist sutras, he has a considerable influence on the life of his day. He was a member of the leading family, and also a prominent leader in the movement for the reform of Chinese literature. Dr. Frodsham's biography is the first full-length study of Hsien Ling-yun to appear in any language. Volume 1 62/6 net Volume 2 62/6 net
Volume 1 62/6 net Volume 2 62/6 net
Volume 1 62/6 net Volume 2 62/6 net

The Early Chinese Newspapers of Singapore 1881-1912
Chen Mong Hock

This is the first systematic study of Chinese newspapers in Singapore. After an introductory chapter on the early history of the press which originated in Malacca, the details of the remarkable development of Chinese newspapers are related against the social and commercial background of a rapidly expanding Singapore. 16 text illustrations. £5.40 net. Oxford University Press

The brand image in publishing

BY T. G. ROSENTHAL

publishers ought to be among the sternest guardians of the quality of words, so one is vaguely aware of assisting in the corruption of a once pure and beautiful language. But, so we are told, it is not the faceless tastemakers, but the consumer-mad society have put on us the new kind of image—presented to the world at large, the public face by which others are to know and judge us. The image of cat foods from the market shelves and deprive a logically it ought to be vital every walk of life, including publishing, a trade which clearly poses multiple images and even more

that eminent executive who announced to a headless book publisher that he had sold his books for too many varieties of self-competitive smoothness. Books, as the definition of the word 'book' is, are not books, but are, in fact, a series of choices. In this, in turn, tends to make the choice among the annual thirty thousand almost impossible without some kind of selection process: a process whose inevitable randomness has to be denied by the choosers both to others and to themselves. Thus—and what else can one do when faced with such a horrendous large output?—short cuts have to be taken. A face value, or often a spurious face value, suffices to classify, and the best aid to that kind of rapid classification is the brand image.

In other words, the brand image is not always consciously and deliberately created by the manufacturer (the publisher), or by the consumer (the reader). Sometimes it is the invention of the middleman of the book trade. The term is not used pejoratively but as an unemotional, factual description of those who assist in, and are the arbiters of, the process that relates the publisher to the reader. [The place of the author as the only wholly creative figure is so obvious as to need no more than passing mention here.] The people who make or break authors and publishers are the book wholesalers, the bookellers, librarians, literary agents, and, recently in England and for a long time in

Europe and North America, the selectors of the book clubs. It is these people who have such an enormous effect on what is known as 'trade' publishing, i.e. the publishing of books for the general public, as opposed to technical and educational publishing. It is they who create the climate of opinion which causes the cautious potential buyer of the book on William Morris to ratiocinate on the extraordinary lines of 'Thames and Hudson—nice pictures—probably not much in the way of text—better have a close look first'.

What really mattered, of course, was the actual quality and amount of text, and the fact that in the end the book was bought. But many another potential buyer might have followed the same image-conscious thought-process and not, in the end, have acted, and both a sale and a reading would have been lost.

Clearly there are reasons for the application of such a brand image. Many Thames and Hudson books do have lots of pictures, and, because pictures are both easier to assimilate and more noticeable than words, it is the pictures which are most clearly remembered when an encyclopaedist reference to the house is required. What is forgotten is the same imprint on such books as Milovan Djilas's *The New Class* or Michael Young's *The Rise of the Meritocracy*. Both these books have entered the intellectual currency of our time but, apart from bookshelves with particularly good memories for imprints, no one except the original authors and publisher would immediately associate these titles with this house. It is much easier to remember the pictures. In the end not much harm is done: both the books were best sellers.

There can, however, be circumstances which would be genuinely harmful. If Thames and Hudson were suddenly to publish a novel it is unlikely that it would receive much attention or large sales. Reviewers faced with another thirty works of fiction that week would probably be grateful for a book from a publisher 'known' not to publish fiction. It would be one less to go on to the short list of those to be examined carefully and reviewed. Bookshelves, faced with a similar quantitative problem, would be able to think that there must be something seriously wrong with a novel if it appeared

on the holdings reported by some 800 North American libraries and including a total of more than 1,000 titles. The data are unparalleled in scope and scale in the history of libraries. Its continuous history by author sequence will make it available the most extensive and unified bibliography in existence. It is presently estimated to comprise approximately three million references and over three million cross-references. It is written or printed during the period covered by the catalogue. It is written or printed during the period covered by the catalogue. It is written or printed during the period covered by the catalogue.

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Prospectus in preparation Summer 1969

Catalogue of the Shakespeare Library, Birmingham
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In products other than books, brand images are manipulated by the manufacturers, or their advertising agents, on either direct or devious, but in any case unsuitable, lines. Some detergents wash whiter than others and some motor cars are sexier than others, and if you want to believe that, in order to rationalize largely irrational choices, then it is simple enough. But in the world of books such snipshistic, whiter-than-white choices do not exist. This, in turn, tends to make the choice among the annual thirty thousand almost impossible without some kind of selection process: a process whose inevitable randomness has to be denied by the choosers both to others and to themselves.

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the imprint with pictures rather than words, thought he had better examine a copy before buying it, and ordered it from his local public library. Fortunately it passed the word-test and was eventually bought for cash. This, presumably, is more than a tribute to our admirable public library system. It is more, also, than an egregious example of the coffee-table syndrome that has recently bedevilled the publishing of illustrated books and was so thoroughly described in this journal last year. It is, I think, a perfect example of all that is most dangerous in having brand images in something as subtle as publishing.

In products other than books, brand images are manipulated by the manufacturers, or their advertising agents, on either direct or devious, but in any case unsuitable, lines. Some detergents wash whiter than others and some motor cars are sexier than others, and if you want to believe that

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ALLEN & UNWIN

TLS
68th Year 6 MARCH 1969 No. 3,497

Preservationism?

No doubt the front page of this issue has a shade antiquarian, with its row of steel-engraved worthies from the heroic age of English engineering. We are indeed at the moment a somewhat backwater-looking society, despite the Concorde and other technological miracles; probably no other country in the world is so preservationist as ours, certainly not France, where nothing since 1815 is yet thought worth preserving. But do we always look in the right direction when we look back, and do we choose the right things to preserve? It is quite extraordinary how often we manage to generate a public outcry over some second or third-rate piece of domestic planning or official architecture when it is to make way for the work of some outstanding architect (e.g. Denys Lasdun, in

the case of Woburn Square, only to allow far better examples to be replaced, unhindered, by the work of far inferior hands.

This is, thank goodness, not so where literature is concerned. For the written word at any rate the printed word is the most easily preserved and reproduced of all media. Where the theatrical performance has the impermanence of a firework display and the withdrawn film or gramophone recording can only be reissued at a price, a book can always be reprinted, even in a single Neros copy, at a cost within the reach of any library that really needs it. We may not, in the recent past, have been all that good at keeping our more worthwhile books in print, and the situation is reputedly even worse in France. But as our special contributions show, a considerable change is now under way, and in the British Isles, Germany and America there is a flourishing reprint industry, armed now with one or two interesting new techniques.

This development is related to two others. First of all, because both often depend on the economic feasibility of printing small quantities of a book, it links up with the publishing of difficult minority works, whether of literary or of scientific-mathematical interest. Hence the relevance of the article on page 252, and of the general improvement in typesetting, of which further evidence ought to be visible at the Reprographic exhibition which starts at Fark

Court on March 10. The fact that quite small editions of a book of poems, say, can now be published without either losing money or grossly lowering standards of production is of the first importance not only to the book trade, but even more to those who read and write such things. Together with the proposed extension of local radio in this country it offers a real hope of greater diversification and enrichment in our cultural life.

The second link is with the current reevaluation of our heritage, and particularly of the Industrial Revolution and the Victorian era. For naturally the main source of reprints is the nineteenth century and the ways bordering it. The new industry has been growing up alongside, and almost as part of, an attitude to that period which would be unrecognizable to Lytton Strachey and his contemporaries. The history of popular movements, the appreciation of the achievements of men like the Stephensons and Brunels, the more detached understanding of colonialism that comes with colonial independence, the realization that certain aspects of Victorian art and architecture are technically beyond the grasp of today's practitioners, even a certain nostalgia for apparently valid values: all have led us to look back with a changing eye. Part of the process is a wish to study those nineteenth-century books which our immediate fathers tended to dismiss as tedious.

And part, as our front-page article makes clear, is the new discipline of

industrial archaeology. Something which demands a new orientation of the public mind, or at least of British technology's gatekeepers. People must come to see docks and railway stations, mills and pumping engines, not merely every bit as important as medieval castles, indeed often far more so, for they are everywhere, and they are changing, even in a sense as rapidly as they did before. Then, as this attitude becomes more widely accepted it will further demands for regular republication, often of books which have not been needed for a hundred years.

So perhaps our day is not quite so old-world as the Victorians we were brought up to see. It is in Robert Stephenson's Round House at Chalk Farm, of our most interesting experiments is now under way. St. Katherine Docks that one avant-garde artists are studios. Preservationism as antiquarianism can be seen, rather than stifling, as our priorities right.

of the century, communism forms the core of his new novel, *A Confession*, which is still unpublished.

One chapter has already appeared in the December number of the Hungarian periodical *Kurir*. The central theme of the novel, according to reports from Budapest, is the confrontation after a separation of two decades of two men of equally fine moral stature, both Hungarians and true communists. Nothing divides them save their respective fates: for one has suffered at the hands of the enemy in Hitler's concentration camps, the other at the hands of his own state in Stalin's labour camps. The clash of ideas is between the honest, but blind, desire for reforms by the one (now a diplomat, first counsellor of the Embassy of the Hungarian People's Republic in Moscow, and the helmsman of the other to down-and-out, just back from the Siberian labour camps, and facing deportation again for the crime of entering the capital city that communism must be validated by cutting open all its festering sores and laying bare the whole truth. The publication of this novel is awaited with interest in Hungary.

On May 9 last we suggested in a leading article that it was high time for a full English edition of Marx's and Engels's works. It is good news that this is at last to materialize, in the form of a joint venture by Messrs. Lawrence and Wishart, Progress Publishers of Moscow, and the Institute of Marxist-Leninism, that city. The intention is that the edition, consisting for the most part of works

that have never yet appeared in English, shall be fuller than the German or the Russian editions. One of these was criticized in the December number of *Kurir* for failing to include important *Grundrisse* which issued separately, or to give variations between earlier editions and the fourth revised, which it printed. It is to be hoped that such deficiencies can be made good. Most of the recent translations will be by Dr. England, and the edition will include *Marx's* *Five Weeks in a Balloon*, *Marx's* *Marxist Manifesto*, with the charming story of *Marx's* first volume should appear the course of next year.

The English edition of *Goethe's* *Selected Works*, published by Bernard Cassell, is as we made our review and a leading version of the original. In the point, perhaps, no index to this appeared in the advertisement for the book, or even in the book itself. A paperback edition has been published by the New English Library; it is the same marvellous edition, and again there is no indication it has been cut. It costs 10s. 6d. for the book, and 10s. 6d. for the paperback. It is published by Lawrence and Wishart, Progress Publishers of Moscow, and the Institute of Marxist-Leninism, that city. The intention is that the edition, consisting for the most part of works



Mr. Pound, Quinn and Lord Alton of Liverpool in Paris in 1923. A photograph from *The Man from New York*, which is reviewed on the following page.

The cooling of an admiration

POUND'S INTEREST IN A PROTÉGÉ OF YEATS

FOURTH: REAN (Editor). *Pound Joyce*. The Letters of Ezra Pound to James Joyce, with Pound's Essays on Joyce. 314pp. Faber and Faber. £3 10s.

Between 1913 and 1920 Pound wrote about eighty letters to Joyce. Sixty-two of these have survived and are now the property of Cornell University Library. Joyce wrote about sixty letters to Pound during the same period, but most of these have been lost. Pound also published several essays on Joyce's work, some of which are readily available, but others have not been reprinted. A few items in fugitive magazines are hard to find. *Pound Joyce* gathers together, as Mr. Forrest Read says, "all of Pound's surviving letters to Joyce, most of which are published for the first time, all of his essays and articles on Joyce's work, his radio broadcasts, various anecdotes of the time, and a number of miscellaneous pieces and extracts". The editorial work is excellent, the linking commentary lucid and tactful.

It is a great pity that Joyce's part in the correspondence has been lost. Pound's part was always practical, energetic, selfless. He sent Joyce's stuff in the magazines, lobbied influential men for money, encouraged Joyce in his work, put *Ulysses* into the *Little Review*. He was, in short, magnificent. He offered Joyce advice, but he was not visibly annoyed when the offer was refused; he gave it anyway. When he read the "Calypso" chapter of *Ulysses* he thought parts of it excessive. "Leave the stuff to Geo. Rubey," he advised. "He has been doing down where the asparagus grows for some time." The *Little Review* had just then been suppressed. If Wyndham Lewis's *Unlabeled Spring* could not get through the law, there was no hope for *Ulysses* at the time. Besides, Pound was not convinced of the artistic necessity. "The contrast between Bloom's interior poetry and his outward surroundings is excellent, but it will come up without such detailed treatment of the domestic

fees." Last two inoffensive editors should go to jail in a doubtful artistic cause. Pound excused about twenty lines from the description of Bloom on the lavatory. Joyce insisted, of course, that they be restored for the book. When the "Siem" chapter arrived, Pound had the same misgivings about asparagus. Joyce had gone down "as far as the lector most bloodily henevidens can be expected to inspire". The subject was "good enough to hold attention without being so abominably fricassee". As a general principle: "One can fight with less pomp & circumstance." Finally, Pound expressed a preference for phallic rather than excremental concerns: "purely personal—know middle Europa humour runs to other orifice". Nevertheless, he continued, "I don't ask you to erase."

It was all urbane at this stage. Pound never moved far from his sense of Joyce as a prose imagist, and he lost interest in the man when he found that sense impossible to maintain in the queer light of *Work in Progress*. The great modern artist in prose was the author of *Driftwood*, the *Portrait*, and *Ulysses*. Pound's position was clear. "Mr. Joyce writes a clear hard prose," he said in July, 1914, giving in one sentence the gist of his entire critique. He had very little more to say on the subject, but he said the same thing in times.

There was very little English prose worth reading (longside Flaubert, James Hardy, perhaps Conrad, Joyce and Ford were the new masters. "Mr. Joyce is the best prose writer of my generation in English." By these standards, Shaw was trivial, the intellectual cheese-mite. "The intellectual cheese-mite. H. G. Wells's style was 'greasy in comparison with the metallic cleanliness of Joyce's phrasing', even D. H. Lawrence was inferior with his loaded ornate style heavy with sex.

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